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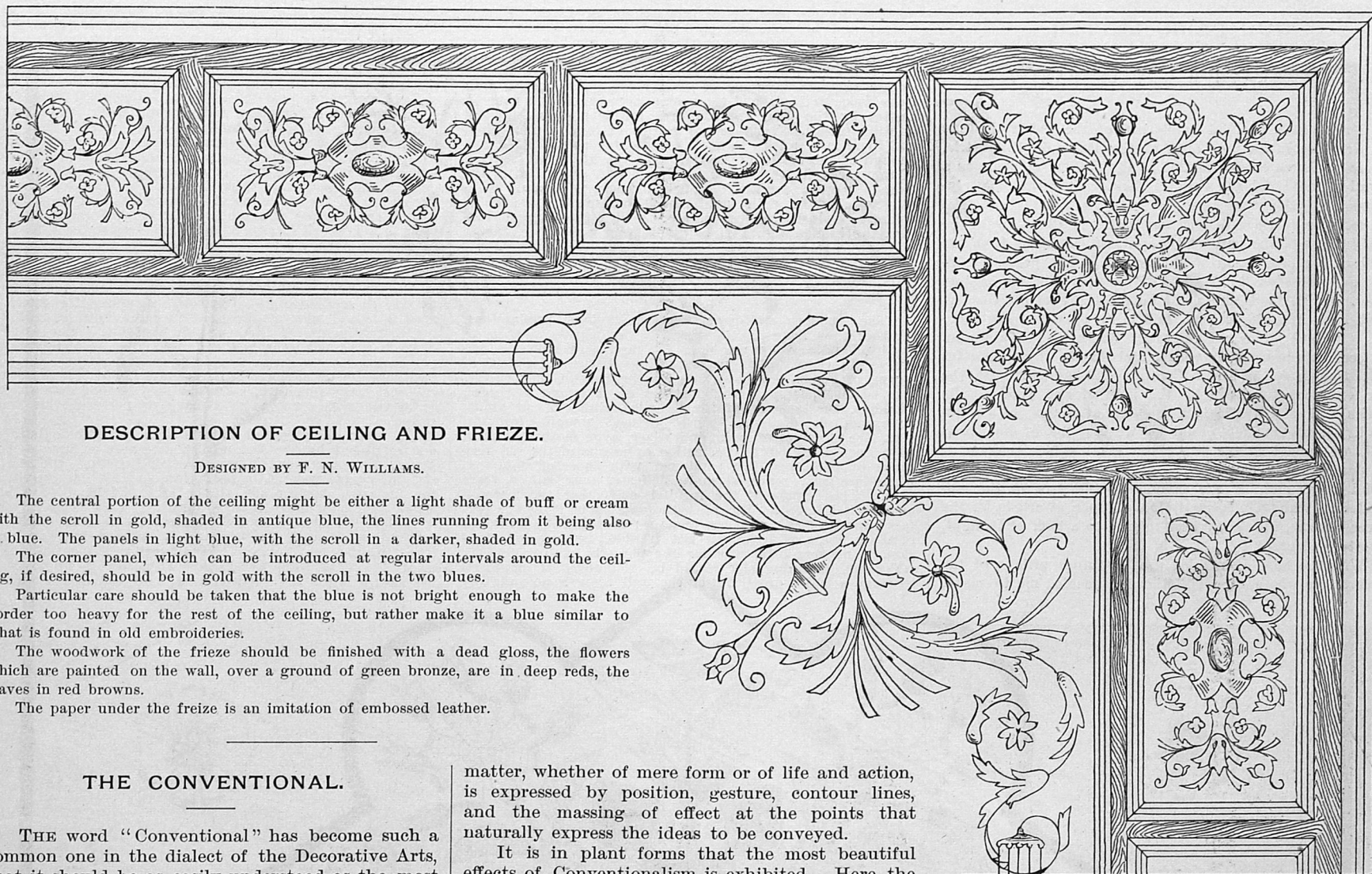
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### DESCRIPTION OF CEILING AND FRIEZE.

DESIGNED BY F. N. WILLIAMS.

The central portion of the ceiling might be either a light shade of buff or cream with the scroll in gold, shaded in antique blue, the lines running from it being also in blue. The panels in light blue, with the scroll in a darker, shaded in gold.

The corner panel, which can be introduced at regular intervals around the ceiling, if desired, should be in gold with the scroll in the two blues.

Particular care should be taken that the blue is not bright enough to make the border too heavy for the rest of the ceiling, but rather make it a blue similar to what is found in old embroideries.

The woodwork of the frieze should be finished with a dead gloss, the flowers which are painted on the wall, over a ground of green bronze, are in deep reds, the leaves in red browns.

The paper under the frieze is an imitation of embossed leather.

### THE CONVENTIONAL.

THE word "Conventional" has become such a common one in the dialect of the Decorative Arts, that it should be as easily understood as the most familiar monosyllable, but it certainly is not. Those who use it so frequently are apt to forget that it is an almost strictly technical term, having about as little Etymological relevancy with its meaning as applied to designing, as if it was used in connection with the location of the North Pole. Where or how its present connection with designing originated, or who was responsible for its use, it is, of course, quite useless to speculate upon; the fact remains that it is undeniably one of those puzzling orthographical conundrums which are too heavy to solve.

We are under many obligations to Miss Florence E. Cory for such a plain elucidation of the puzzle, as will undoubtedly make the matter easily understood.

The Conventionalization of a subject is such an analysis of its parts, and such a re-arrangement of its various features, as will present it in *flat* form, and thus permit it to be applied to flat ornamentation in a strictly proper and artistic manner.

Hence, any simulation of relief, in flat ornamentation, whether of the human form, animals, flowers, or leaves, is contrary to the correct principles of Conventionalization.

The principles of Conventionalization, as applied to human or animal forms, consists of the massing of effect at certain points; not by shading or relief, but by such an arrangement of contour, or of lines of definition, as shall express the idea of form, of life, or of motion. Thus the two lines down the back of a Turner's etched-figure will determine the whole contour of the shoulders, another line down the upper arm will exhibit the size of the *Triceps* muscles, and yet there is not a single expression of shade or relief; the whole

matter, whether of mere form or of life and action, is expressed by position, gesture, contour lines, and the massing of effect at the points that naturally express the ideas to be conveyed.

It is in plant forms that the most beautiful effects of Conventionalism is exhibited. Here the separations of the plant into its many characteristic forms, affords an endless variety of motives for repetition and for grouping.

Repeating the same form, at stated intervals, suggests regularity; regularity and symmetry are abundant sources of pleasure, for these qualities express intention or design more immediately and more distinctly than any others.

Hence, it can easily be understood that however simple or obscure the plant may be, it can be utilized in this form of decorative art, and any degree of simplicity or richness may be promoted, as its capacities are measured only by the extent of the analysis of its parts, and their uses.

Miss Cory has selected, on the opposite page, as an illustration, the plant form known as the "Cineraria," which is sketched in relief, or with "light and shade effect," at the top of the plate. The peculiarly formed leaf, with delicately tinted flowers and buds, suggests a *motif* easily adapted to a Conventional or Geometric form.

In the treatment of the Cineraria, the first consideration of the decorator would be to analyze its various parts in a thorough manner, becoming familiar with all its peculiar or characteristic features of growth, color, etc.; each portion so analyzed being an element, and utilized in any manner dictated by the results of such detailed investigation.

Much, of course, depends upon the skill with which the Conventionalist adapts the different portion of the plant to the ends required, both as regards color and form. It would seem that an inexhaustible fund of ideas would spring from this one simple plant.

On the upper left side of the page may be seen the front view of leaf, with its peculiarly formed base. At the right of the natural group the back of the leaf is drawn, showing the backbone or stem. Below each leaf will be found front and back views of the flower.

In the lower left-hand corner may be seen a suggestion of the natural growth of the plant, striving, as it were, for light and heat. This may be termed a symmetrical arrangement on a vertical axis. The general tendency of the leaves is seen to resemble the natural plant, and, at the top, buds and flowers radiate from the common stem.

In the lower right-hand corner is a symmetrical arrangement of half the leaf, or a leaf folded, this being a suggestion of the natural tendency of the leaves to fold. All these points are of decorative value, and are termed Conventionalization.

A noticeable feature of all good Conventional design is the evidence of a strict attention to actual peculiarities of the plant forms selected for treatment.

As the bud precedes the blossom or flower in the growth of the plant, so does the fruit succeed the flower. The fruit being the crowning end, as the flower is the crowning grace, of a plant, it would appear only natural, when such features are introduced, that they should occupy the central or some other equally conspicuous position. In the central figure of our plate (which is a symmetrical arrangement about a common centre contained in a geometric figure), the buds and flowers radiate alternately with the leaves, and form a common central flower. It will be noticed that the flower on one stem is treated in plan or flat view, the other in side view.

There are two methods of representing plants in this form of decoration. That termed the plan, in which the whole of the flower is shown, and which will ordinarily be circular and multi-symmetrical in arrangement; and that called the elevation or side view, which, as a rule, will be bi-symmetrical.

The aggregation in circular series of almost any form, will produce a more or less pleasing effect, dependent, in a measure, upon the skill shown in the coloring as well as in general arrangement.

An evening paper says: "A common chair, without claims to beauty, can be dressed up and made comfortable and ornamental by a little painstaking effort. First note carefully the condition of the frame; if it is marred in any way, give it one or two coats of varnish. Make a soft cushion for the bottom of the chair, and cover it with "crazy" patchwork; tie the cushion to the chair with ribbons. For the back make a cushion to match the other; do not make it square, but narrow, and the full width of the chair. This is to be tied on with ribbons also. Put it where the shoulders will rest against it. It is best for these cushions, as well as for the quilts made of this kind of patchwork, that all the ornamentation be done with the needle. Handsome as the little sketches in oil and water-colors are, they are not durable."

Why not make a clock that will keep time without the horrible ticking, that makes nervous and sick people wish there was no such thing in existence?

